

A
S K E T C H
OF THE
SPRING-GARDENS,
VAUX-HALL.

IN A
LETTER to a NOBLE LORD.

*Verdant Vistles, melting Sounds,
Magic Echoes, Fairy Rounds.
Beauties ev'ry where surprize:—
Sure this Spot dropt from the Skies!*



L O N D O N:

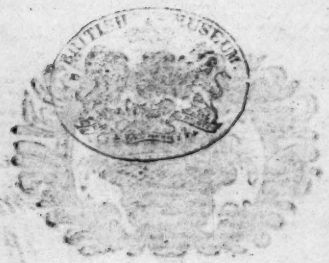
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[Price Six-pence.]

SKETCH
OF THE
SPRING-GARDENS
VALLEY

IN A
LETTER TO A NOBLE LORD.

Verdant Woods, smiling Glens,
Majestic Cedars, &c.
Reminds us of the
Scenes that spot the hills!



LONDON:
Printed for and sold by G. Woodgate, the Corner of
Craig's Court, Chancery Lane. Sold likewise at the Royal
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the New Exchange.

[Price six pence.]



P R E F A C E.

THE following Pages were writ in obedience to the Commands of a Nobleman, for whom the Author bears the greatest Reverence ; and not to puff a Recess, which being the perpetual Resort of the Town, disdains all such mean Artifices. The poetical Parts were struck out, at Intervals, as the Author was in humour to rove about in, and survey the Beauties of the Spring-Gardens. Some may think him to have been an Enthusiast on those Occasions ; and such, indeed, he is sensible he was, during the Moments in question, which were blisful Ones. At the same time he can justly assert, that no Man is a greater Friend to

4. honest

iv P R E F A C E.

honest Industry, and Business, than himself.

The prose parts, as the Reader will find, were hit off presently; and some of them may be thought too minute. The several poetical Materials lay scatter'd, like Colours on a Painter's Pallet, till last Summer; when the Author was call'd upon to put them into some Order (tho' he is sensible that they will be found a Rapsody at best.) In this manner he formed the greatest part of the Picture, now presented to the Public. The only Design in sending it abroad, is to call up in Others, a Pleasure which is a very great One to the Writer; who, bearing a Love to Mankind in general, is pleas'd when he can contribute to the innocent Felicity of Others.

E R R A T A.

Page 15, Line 17, for *Powers*, read *Bowers*.

Page 19, Line 12, for *as* read *is*.

Page 26, Line 22, for *Alcinous'*, read *Alcinous's*



TO THE
RIGHT HONOURABLE
THE
EARL of * * * * *

2 *A Sketch of the Spring-Gardens,*

Posterity.—But you are pleased to command a Description from me. I therefore must obey, tho' with all possible Diffidence; and, in return for your too favourable Opinion, will exert the utmost of my slender Abilities; and only wish, that these varying Scenes of elegant Delight, may not suffer greatly by my too faint Description of them.—Waving therefore all farther Apologies, I, with your *Lordship's* Leave, will enter upon my *Draught*.

These *Gardens*, containing about twenty Acres and a Half, make part of a Mannor, belonging to His Royal Highness the PRINCE OF WALES, as Earl of *Kennington*; the famous black *Prince*, Son to our immortal EDWARD III, having anciently had a Palace there.—But leaving Antiquity, I shall proceed to the present State of the *Spot*, which is the Subject of your *Lordship's* obliging Command; after observing, that the Hint of this rational and elegant *Entertainment*, was given by a *Genleman*, whose *Paintings* exhibit the most useful Lessons of *Morality*, blended with the happiest Strokes of *Humour*.

Being advanc'd up the Avenue, by which we enter into the *Spring-Gardens*; the first Scene that catches the Eye, is a grand *Visto* or *Alley* about 900 Feet long, formed by exceedingly lofty Sycamore, Elm, and other Trees. At the Extremity of this *Visto*, stands a gilded Statue of *Aurora*, with a *Ha ha*; over which is a View into the adjacent Meads; where Haycocks, and Haymakers sporting, during the mowing Season, add a Beauty to the Landskip. This *Alley*, (a noble Gravel *Walk* throughout) is intersected, at right Angles, by two others. One of these *Alleys* (at the Extremity whereof, to the Left, is

fine Picture of *Ruins* is seen) extends about 600 Feet ; being the whole Breadth of the *Garden*, or *Spring-Gardens*, as they are commonly called, which Terms I shall use indiscriminately.

Advancing a few Steps within the *Garden*, we behold a Quadrangle or Square, within which is the *Grove*, as 'tis call'd. This *Grove* is the grand Rendezvous of the joyous Multitudes who visit this Place, and the Seat of the *Musick* when the Weather is fine. As it contains a great Variety of Embellishments, it will be necessary, (for Perspicuity sake) that I postpone a little my Description of the *Grove* itself ; and proceed to that of its four *Sides*, with the several Parts of the *Garden* seen from those Sides.

But, as we walk, let us (with your Lordship's Permission) attend a Moment to the extempore *Musick*.

*Says Apollo to Bacchus—“ For a Frolick let's fly
 “ To yon lessening Speck, on the Skirts of the Sky ;
 “ To the Earth, where we'll visit Man's
 “ whimsical Race ;
 “ And rove, till we fix on some favourite Place ;
 “ On some Shade to which Nymphs, blest with
 “ Swains, shall retire,
 “ Allur'd by the Charms of your Juice, and my
 “ Lyre :
 “ For these, when united, must fondly controul,
 “ The wav'ring Impulses of each human Soul.”*

*Agreed, (says blithe Bacchus) so their Godships
 descend ;*

*Quickly range o'er this Ball ; and, at last, gayly
 bend*

4 *A Sketch of the Spring-Gardens,*
*To a Grove **, whose wing'd Choristers ravish
the Ear;
When Apollo says, smiling, "We must pitch our
Tent here:
" For see how the Graces exult in yon Bower.—
" By your Nectar, my Warbling, and their magic
Power,
" Sweetest Joys shall rise round, and pale Spleen
" mix with Wind."—
They open'd the Scene, and enchanted Mankind.

To begin with that *Side* of the *Quadrangle* or *Square*, when we turn to the right, at our Entrance into the *Garden*:—Here we perceive a shorter *Visto* than the above-mention'd, stretching beyond the Grove. This *Side* of the *Square* is adorned with *Pavillions* or *Alcoves*, one whereof attracts the Eye in a particular manner. This *Pavillion* is a handsome *Portico*, to which we ascend by a double Flight of Steps; and is supported by Doric Columns and Pilasters, before which a grand red *Curtain* hangs, in Festoons. In the Cieling of this *Portico* are three little *Domes*, (with gilt Ornaments) whence the like Number of Glass *Candeliers* descend. The *Portico* is also adorn'd with four large beautiful *Pictures*, the Subjects of which are from our divine *Shakespeare*. The very ingenious Artist, to whom we owe these *Pieces*, as well as the *Designs* of most of the Others in the *Gardens*, has here describ'd the Passions with a masterly Hand.—Behind this *Portico* is a *Salon*, embellish'd with *Busts*, *Looking-Glasses*, a *Candelier*, &c. The PRINCE, who, lately form'd the Nation's Delight, and is now the just Subject of their unfeigned Sorrow, has ennobled this
Salon

* That of Vaux-hall Gardens.

Salon by his Presence ; His Royal Highness, attended by many distinguish'd Persons of both Sexes, sometimes supping in it, and closing the Night with Country Dances. Hence the *Portico*, before this *Salon*, is usually stiled the *Prince of Wales's Pavillion*.

Advancing beyond this *Side* of the *Quadrangle*, we walk between two Rows of *Pavillions* and *Alcoves* ; the Former being adorn'd with *Pictures*, design'd by the Artist above hinted at. From this End of the *Alley* in question, (looking up the Garden) we perceive two *Vistas*, parallel with the grand one at our Entrance, and running the whole Length of the *Gardens*. The first *Visto* is formed of very tall Trees, arch'd over, and terminated by a Gothic *Obelisk*.—To change our Situation for a Moment : A Spectator, who, in the Night, should stand at that *Obelisk*, and look down the *Garden*, would perceive at the Extremity of this View, a glimmering Light, (that in the opposite *Alcove*) which might image to him an *Anchoret's Cave* ; for instance, that of the imaginary *Robinson Crusoe*.

To return to our former Place.—This *Alley* is exceedingly agreeable, especially in sultry Weather ; and is stiled by some, the *Druids* ; and, by Others, the *Lover's Walk*. 'Tis delightful, as we stray up and down this *Visto* in a fine Night, to gaze at the distant Lamps, and listen to the Music.—Please to hear the Poet address his Mistress :

How fondly we the Time beguile,
When treading, slow, th' embower'd Walk,
We muse as in some verdant Isle,
Where Druids dream, and Echoes talk !

Then

6 *A Sketch of the Spring-Gardens,*

*Then hear the distant Sounds invite,
Softn'd, and dying on the Breeze :
Or, from the Lamps, see magic Light,
Dart like a Glory thro' the Trees.*

Adjoining to, and parallel with the *Druids* or *Lover's Walk*, is another of equal Length, and form'd of as lofty Trees, but open at Top ; which diversifies the Scene very agreeably.

Returning to the Corner or Angle of this *Side* of the *Square*, and directing our Eyes up the *Garden*, we spy the second *Side* of the *Quadrangle*, form'd partly of *Pavillions* beautified with *Pictures*. Here we see a *Visto*, of the same Length, and running parallel with the *Druid's Walk*. This *Visto* is also compos'd of very lofty Trees ; and greatly embellish'd by means of three splendid triumphal *Arches*, design'd by an ingenious *Italian* ; but the Figures were drawn, as well as coloured, by another able Hand. These *Arches* are so finely design'd and painted, and the Perspective is so happy, that the whole has the Appearance of a noble *Edifice*. On each Side of the grand *Arches*, (consisting of Columns, and a double Pediment enrich'd with Basso Relievos, Figures, &c.) is a less *Arch*, heightned by a Balustrade, and other Ornaments. The three *Arches* form the like Number of *Vistos*, at the Extremity whereof a grand Piece of Architecture is painted, representing the Temple of *Neptune* ; with his (suppos'd) Statue, standing on its Pedestal, and *Tritons* underneath. Four other Deities, large as the Life, are there painted ; with the same Number of *Genii* or Boys, expressive of the four *Seasons*. The several Figures, Basso Relievos, and other pictured Ornaments, have a beautiful

beautiful Effect, and sometimes deceive the Eye very agreeably.

Turning about, and looking down the *Garden*, we spy a little Semi-circle of *Pavillions*, in an elegant Gothic Style, if this Expression may be allow'd me. At each Foot of this Semi-Circle, stands a lofty Gothic *Tent*, each having a fine Glass *Chandelier*, the Lamps in which are of a very peculiar frame, as are those in the grand *Tent*, built in the *Grove*, &c. In the Center of this Semi-Circle is a *Pavillion*, with a *Portico* before it; and over the *Pavillion*, a kind of Gothic *Tower*, with a Turret at Top. Here a Glass *Moon* was to have been seen; but its Light was found too dazzling for the Eye. Those who survey'd the *Alley*, the *Grove*, &c. thro' this Glass, saw a lovely Representation of them in Miniature. As the painted triumphal *Arches* before mentioned are in the Grecian Style, and these *Pavillions* in the Gothic, they form a very pleasing Contrast.

The above Mention of the *Moon*, will not permit me to pass by the following Address to that Planet, on the shutting up of *Vaux-hall Gardens* last Season:

Dispel, auspicious Queen of Night!
Those envious Clouds which Beauty hide;
And round my Phyllis dart thy Light,
Whilst o'er Thames' silver Stream we glide.

Give me, once more to clasp the Fair,
In those dear Shades where first she charm'd:
Give her, again, that killing Air
Which fondly all my Soul alarm'd.

Then

8 *A Sketch of the Spring-Gardens;*

*Then clos'd the Ev'ning, gay, serene,
Weeping to other Regions fly;
Sure not to view a sweeter Scene,
In thy bright Progress thro' the Sky.*

To return.—Being advanc'd a little way up this second *Side* of the *Quadrangle*, we come to a spacious Semi-Circle of elegant *Pavillions*, in a different Style from the above-mention'd. In the Area, before this Semi-Circle, stand lofty Trees; and, in the Center of it, is a beautiful Marble Statue of Mr. *Handel*, in the Character of *Apollo*, playing on the Lyre; with a Boy underneath, taking down the Notes. The rising Genius shewn in this Piece of Sculpture, at its being first set up, gave Occasion to the following Verses.

*Drawn by the Fame of these embower'd Retreats,
See Orpheus, rising from th' Elysian Seats!
Lost to th' admiring World three thousand Years,
Beneath great Handel's Form he re-appears.
Sweetly this Miracle attracts the Eye:—
But hark! for o'er the Lyre his Fingers fly.*

That Statue stood, some Years since, not so far up this *Side* of the *Quadrangle*, in a kind of Alcove of Verdure; when the following Compliment was paid to the Sculptor, in a Song, entitled *Greenwood-Hall*; wherein a Peasant (*Colin*) is suppos'd to be gazing with stupid Wonder, on the countless Beauties round him:

*As still, amaz'd, I'm straying
Thro' this enchanted Grove,
I spy a HARPER playing,
All in his proud Alcove.*

I doff my Hat, desiring

He'd tune up buxom Joan :—

But what was I admiring ?

Odzooks ! a Man of Stone.

At the two Extremities of this Semi-Circle, and at the Head of it, are three little *Temples*, as they are term'd. Over the uppermost of them, is a beautiful Group of Figures, representing *Harmony*, with *Genii*, (all by the Sculptor above hinted at ;) on which Group, Light being thrown unperceiv'd by the Spectator, has a surprizing Effect.

On the third *Side* of the Quadrangle, is seen a Row of agreeable *Pavillions*, all decorated with Paintings.

The fourth *Side* of the Quadrangle, consists of *Pavillions* in a noble Style of Gothic Architecture. As these *Pavillions* are in the same Taste with those which compose a grand Semi-Circle, (to be mention'd hereafter) I shall postpone the Description of them, till I come to that Semi-Circle : And first survey the great round *Room* (or *Rotunda*) as it appear'd last Summer, and from which it differs little the present.

Turning under this Range of Gothic *Pavillions*, which form the fourth *Side* of the Quadrangle, we enter the *Rotunda*, (70 Feet in Diameter ;) an Edifice fram'd in the highest Delicacy and Taste. The Roof or Cieling is adorned with grand painted Festoons of Flowers, terminating in a Point ; and looks like the Dome, if I may so speak, of a most august, royal Tent. This Roof is so contriv'd, that Sounds never vibrate under it ; by which means, Music is heard to the greatest Advantage here. The Walls are elegantly
C painted

10 *A Sketch of the Spring-Gardens,*

painted in Mosaic. There were 16 Sash *Windows*, the Frames whereof, (design'd by a very able Artist, to whom the *Rotunda* owes many Embellishments,) are in an elegant Style of Carving, (each *Window* being crown'd with a Plume of Feathers, the Crest of His Royal Highness the PRINCE OF WALES;) as were likewise the Frames of 16 oval *Looking-Glasses*, with two-arm'd Sconces. In all these *Glasses* the Spectator, when standing under the Balls of the grand *Candelier*, might see himself reflected at once, to his pleasing Wonder. Under the Sash *Windows*, were 16 fine white *Busts*, standing on carv'd Brackets; and each between two white Vases, representing eminent Personages, antient and modern. In the Center of the *Rotunda* hangs the magnificent *Candelier* above hinted at, it being eleven Feet in Diameter. It consists of three Rows of Arms, for Candles (72 in all;) and the whole is the Performance of a Gentleman, who having a Talent for Works of this kind, exercises himself in them, merely for his Amusement. Fronting the Door (within) fram'd of Tuscan Pillars and a Pediment, all agreeably painted, was an elegant *Orchestra**, where the Band used to perform, in cold or rainy Weather. At the Extremity of this *Orchestra*, stood an *Organ*; and, before the whole, a Rail, over which were wax Candles, issuing from artificial *Roses*.

Such was the *Rotunda* last Season; but it is now seen with the following additional Embellishments, form'd by laying open a Portion of the Circle of the *Room* in question, and enlarging it.

From

* The Situation of it is now chang'd, as the Reader will see hereafter.

From this Opening is continued the new *Room*, if I may so speak, (for this *Room*, with the *Rotunda*, make at present but one Edifice) the former being about 70 Feet long, and 34 broad. At that part of the *Rotunda* where the additional *Room* was made, is a Screen of *Columns*, in a very grand Style of Architecture. These *Columns* are embellish'd with Foliage, from the Base a considerable way upwards; and the remaining Part of the Shaft, to the Capital (of the *Composite Order*) is finely wreath'd with a Gothic Balustrade, where Boys are represented ascending it. Within this added *Room*, are ten three-quarter *Columns*, (five on each Side.) The Architrave consists of a Balustrade; the Freeze is enrich'd with sportive Boys; and the Cornice supported by Women, in the Form of *Terms*. Between the three-quarter *Columns*, are four grand elegant Frames (with two smaller) made for *Pictures*. In the elliptical arch'd Roof, of the added *Room*, are two little *Cupolas* in a peculiar Taste. The Summit of each is a Sky-Light, divided into ten Compartments, glaz'd; and the Frames are in a pleasing Gothic Style. Each *Cupola* is adorn'd with Paintings: *Apollo*, the *Muses*, with *Pan*, being seen in the One; and *Neptune*, with *Sea-Nymphs*, in the Other. And both have a rich Entablature, with a swelling Soffita. Above each *Cupola* springs an Arch finely embellish'd, and forming Compartments. From the Center (a rich Gothic Frame) of each *Cupola* descends a noble *Candelier*, in the Form of a Basket of Flowers.—To proceed to the new *Orchestra*. This (as it stands at present) fronts the added *Room*. The *Orchestra* is inclos'd with a *Balustrade*, between a Screen of splendid *Columns*, like to those before describ'd. On the

12 *A Sketch of the Spring-Gardens,*

Cieling of this *Orchestra*, *Venus*, and the little *Loves* are painted; as are, on the Sides, Corinthian Columns, between which four *Deities* in Niches are represented. At the Extremity of the *Orchestra* is an *Organ*; before which stand the Desks, plac'd semi-circularly, for the musical Performers.

The *Rotunda* thus enlarg'd, by means of the *Room* above describ'd, the whole (as was said) forms a most elegant Edifice, which I would call the TEMPLE of *Pleasure*, whose Architect must be a Genius.

To survey this *Temple* in all its Glory, we must enter it by the *Portico*, standing in the Semi-circle of Gothic Pavilions, and fronting the new *Orchestra* within. A curious Observer thus plac'd, when the *Temple* is illuminated, fill'd with Company, and the Music playing in it; is so charm'd, by all he sees and hears, that the whole may appear to him a magical Scene.—Again, a Person who should stand at the *Orchestra* within the *Temple*, and look down it, would perceive (in the Day-time) the Prospect beautifully terminated by a verdant Wood, between the Sides of the Porticos; and (at Night) the distant Lights glittering amid the dark Verdure.—Let me add, that one who might place himself near this Verdure, under the Gothic Portico where the Moon is represented; would be most agreeably surpriz'd, to hear the Music as distinctly as if he was in the Temple. In a word, an intelligent Spectator, of a warm Imagination, is so variously delighted here, that he need not envy the Transports felt by the antient *Greeks*, in their *Idalian*, *Cnidian*, or *Paphian* Temples of *Venus*; those tasted by him being equal, if not superiour;
8 and

and unfulfilled by the Guilt of which the Votaries of that Goddess were often conscious.—Thus much for the TEMPLE of *Pleasure*, the four Sides of the Grove, and the Parts of the Garden seen from them.

Leaving the above Temple, by that Door which looks upon the Quadrangle; let us walk into, and survey the Grove, about which is a spacious gravel Walk; where a very great Part of the Company, (as was hinted) stray up and down, during the Time of the musical Entertainment.

*Sweet Spot! where Sculpture, Painting join
With Music, to improve the Bowl:
Where Art and Nature both combine
To raise the Mind, and glad the Soul.*

This Grove consists of lofty Trees, in the Center of which stands a grand ORGAN; and, joining to it, an Edifice term'd the musical Temple, raised in a pleasing Style; and from thence the Performers, both vocal and instrumental, are heard when the Weather is fine.—At a little Distance from those Buildings, and fronting each Face of them, are four triumphal Arches, (as they are term'd) of Lamps. Here the Splendor is so great, as well as in the Temple of *Pleasure*, that the juvenile Part of both Sexes may enjoy their darling Passion:—the seeing others, and being seen by them.

*Lamps in curious Order planted,
Strike the Eye with sweet Surprise:—
Adam was now more incanted
When he saw the Sun first rise.*

Under

14 *A Sketch of the Spring-Gardens,*

Under the above-mentioned Edifices are a kind of Pavillions, to accommodate the Company. At a little Distance from this Seat of Music is a noble *Tent*, in a most elegant Style; design'd by an ingenious Artist, who has a happy Talent for such Works. In the Center of this *Tent* is a large Glafs *Candelier*, and four small Ones at each Corner. The Dome is finely carv'd; painted Blue and Gold, and supported by eight *Columns* of the Ionic Order. The outward Roof stands on twelve *Columns*. Between these (both within and without,) hang very rich Festoons of Flowers, which have a fine Effect. The Outside of the Dome is variously embellish'd, and surmounted by a grand Plume of Feathers; with little glafs Balls over the Doric Columns. Under this *Tent* are fourteen Tables, which, when fill'd with Company, form a delightful Picture.

*Viewing this Tent, we think of Iffus Plain,
Where fled Darius, half his Persians slain;
When Philip's Victor Son the Queens survey'd,
And weeping Sisygambis claim'd his Aid.*

The GROVE containing about five Acres, is fill'd with numberless Tables, formerly cover'd with red Bays; which look'd very agreeably amid the Verdure. I am to observe, that most of the *Pavillions*, which constitute the Boundaries of the Quadrangle, wherein the *Grove* stands, are adorn'd with a great Number of Pictures, the Subjects whereof are very various. Two or three of the most beautiful among them, are particularly applauded in the *Song*, where *Colin* is supposed to attempt a Description of the various Embellishments of these *Gardens*.

Here

V A U X - H A L L .

25

*Here Paintings, sweetly glowing,
Where e're our Glances fall;
Here Colours, Life bestowing,
Bedeck this Greenwood-Hall.*

*The King, there, dubs a Farmer,
There John his Doxy loves:
But my Delight's a Charmer,
Who steals a pair of Gloves.*

Whilst Songs, &c. are performing, Multitudes
croud round the Organ, and the musical Temple,
in this Grove.—Shall we attend for a Moment to
the passionate Lover?

*O how I long to tread thy Maze!
To wander thro' its Fairy Rounds;
On Groups of gliding Beauties gaze,
And listen to the warbling Sounds!*

*To these blest Powers of vivid Green,
If Chloe come, as Snow-Drops fair,
Her Presence will enrich the Scene,
And all Elysium open there.*

In short, when the Night is warm and serene;
the Gardens fill'd with fine Company, and different
Parts of them are illuminated, the Imagination
cannot frame a more enchanting Spectacle. A
Person of an elegant turn of Mind, who had
never heard of *Vaux-ball Gardens*, and should be
conveyed to them in his Sleep, might, at his
being awaked by the Music and the Company,
be suppos'd to break into the following Exclamation:

Where

16 *A Sketch of the Spring-Gardens,*

*Where am I? O what Wonders rise?
What Scenes are these that glitter round.
Some Vision, sure, must bless my Eyes;
Or this must be enchanted Ground!*

*If real Objects I behold,
What Being did me here convey?—
This Secret, (lovely Nymphs!) unfold
In Whispers, as you round me stray.*

*The Charms of this delicious Spot.
Give Credit to the Grecian Song;
The vocal Grove, the Sybil Grot;
The Trees by Music drawn along.*

*No more let fam'd Historians boast
The Banquet of the amorous Queen;*
When Cydnus Banks the World engross'd
Spectators of the dazzling Scene.*

*Nor China on its LANTHORN-FEAST †,
Again, in endless Praises run,
Tho' Lamps, on clust'ring Lamps increas'd,
In Splendor emulate the Sun.*

*So fondly e'ry Sense is charm'd,
O whither shall I turn my Eye?
Each roving Faculty alarm'd,
In sweet Amaze enrapt I lie.*

These

* Cleopatra, when she regaled Mark Anthony in Egypt.—
The Entertainment as described by an Historian, must have been
very like that of Vaux-hall.

† At this Feast, (solemnized annually,) the whole Empire
of China is so finely illuminated; that could a Spectator survey
every part of it, from some vast Eminence, it would appear
as one universal Blaze.

These are the suppos'd Exclamations of a Person of Reading and Taste, on his first seeing *Vaux-hall Gardens*, in the manner above described. The Effect which these Beauties had, on the admiring, rude *Colin*, tho' different, seems altogether as natural :

*Methought, when first I enter'd,
Such Splendors round me shone,
Into a World I ventur'd
Where rose another Sun.*

*Whilst Music never cloying,
As Sky-Lark's sweet I hear :
The Sounds I'm still enjoying ;
They'll always sooth my Ear.*

One great Pleasure felt in this *Grove*, by an intelligent, contemplative Spectator, is for him to observe, in how beautiful a Variety the several Objects of it group, as he moves through the different Parts of this magical Spot ; a Pleasure greatly superior to that met with in any other *Entertainment* of the same Kind.—Methinks I hear an enamour'd Youth, who was us'd to frequent these Shades with the Idol of his Affections, address her in the following Strains :

*In this blest Grove, how oft have We
Observ'd the different Objects play ?
A Statue, Tent, Alcove, or Tree,
Now seem to join, now break away.*

*One Step, and we the Picture change,
For other Objects group'd we view :
Wond'ring, from Scene to Scene we range,
Ever delightful ! ever new !*

D

Having

18 *A Sketch of the Spring-Gardens,*

Having thus given a faint Description of the *Grove*, with its four *Sides*, and the numberless Objects seen from them: If we proceed down that *Side* of it, which forms Part of the long *Visto*, seen at our first Entrance into these Gardens, and terminated by the Statue of *Aurora*; we shall come to the grand Semi-circle of *Pavillions*, (where the Sun, Moon and Stars, are represented) hinted at above.

These Pavillions are in a noble Style of Gothic Architecture, as was observ'd. Almost at each Foot, and in the upper Part of this Semi-circle are three large *Pavillions*, called *Temples*.—To speak first of these. Their Cielings are set off with Rays, and separated (above) by painted Arches. The Front of each *Pavillion* is a Gothic Arcade, embellished with Rays, and a kind of *Term*. Before the three *Temples*, and these Gothic *Pavillions* throughout, is a *Colonnade* 500 Feet in length, under which the Company may walk very commodiously in rainy Weather. The Entablature consists of a carved Freeze, with Battlements over the Cornice.—To return to the three *Temples*: Their Cielings are painted Gothic. Each *Temple* has a Dome, with Pediments, and a beautiful Turret on the Summit. The uppermost *Temple* is the most magnificent; it being adorned with a *Sun*, *Stars*, *Pinacles*, wreathed *Columns*, and a great Variety of other rich Gothic *Ornaments*, all of which are far from looking heavy. The Cieling of this *Temple* has been decorated (this Season,) with a whimsical Piece of Painting; the Subject being *Vulcan*, catching *Mars* and *Venus* in his Net; the whole drawn in the *Chinese* Taste.

This

This Range of *Temples* and *Pavillions* has a noble Effect; they being built in a peculiar, and very elegant Style of Gothic Architecture, as was hinted. Before the uppermost *Temple* is a Visto of Lamps, as 'tis term'd. Adjoyning to these Gothic *Pavillions*, (in, and near the grand Cross-Walk, where the Picture of *Ruins* is seen) is the Representation of two antient Castles, with Turrets and Battlements. Over one of the two *Temples*, standing on the Sides of the Semi-circle, (and fronting the Portico by which we enter the *Temple of Pleasure*,) as a *Moon*; and This, with the above-mentioned *Sun*, *Stars*, (all of them transparent) being illuminated, make a beautiful Appearance in a dark Night; spite of the Criticks, who would fain laugh our nocturnal *Sun* out of Countenance.

Leaving the Gothic *Pavillions*, we come to a very spacious gravel Walk, (already mentioned) at right Angles with the long Vistos, and crossing the whole Garden. One End of this Cross-Walk is terminated by lofty Trees; and, at the Extremity of the Other, is painted a fine Piece of *Ruins*, which has sometimes deceived the Eye very agreeably.

At the Extremity (to the Left,) of the wide gravel Walk in question, are rural *Downs*, as they are term'd, in the Form of a long Square; with little Eminences, after the Manner of a *Roman Camp*. In these *Downs* were three Openings, (last Season) covered with Shrubs; whence some styl'd them *the musical Bushes*, whilst others call'd the subterraneous Sounds heard there, the *Fairy Music*.—This *Musick* is now heard, as we walk, from under Ground; as also from the Trees in the Thickets: a romantic Pleasure to

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some Dispositions, and may put them in mind of that imaginary Being, call'd the *Genius of the Wood*; or rather may image to them the *vocal Forest*.

These *Downs*, where Lambs were seen sporting, are cover'd with Turf; and pleasingly interspers'd with young Cypress, Fir, Yew, Cedar, and Tulip Trees. On one of the above Eminences in these *Downs*, is a Statue representing our great Poet *Milton*, as drawn by himself in his *Il Penseroso*, seated on a Rock; and in an Attitude listening to soft Music. Two Sides of these *Downs* are bordered with a gravel *Walk*, (fenced by a Net,) whence we have a delightful View of *St. Paul's Cathedral*, *Westminster Abbey*, *Lambeth*, &c. A View far unlike the rest seen from the other Parts of these Gardens. The Company were very fond, last Season, of straying in the Hollow or Descent of these *Downs*. This Spot seem'd to be the Rendezvous of *Cupid*; it being as much crouded in an Evening with Lovers, as the *Royal Exchange* is at two o'Clock, with Men of Business.

At the upper End of these *Downs* is a gravel *Walk*, which runs cross the whole Gardens; and terminates them this way. At one Extremity of this *Walk* is a *Picture*, representing an *Alcove*; consisting of three Niches, with *Flora* and *Genii* in them, all pleasingly decorated. At the other End of this gravel *Walk*, is a Piece of *Painting* representing another Alcove, with Scaffolding for Artists to work upon.—

At the Mention of the Goddess of Flowers, your Lordship will permit me to digress, for only a Stanza or two, on Occasion of a Splendid NOSEGAY (gathered in Sight of *Vaux-hall*) which was presented to a Lady whose Accomplishments deserve every Elogium the Muse can bestow:

Behold

*Behold the Treasures of the Spring,
In all the Pride of Nature gay;
Brought hither on Favonius' Wing,
To hail THEE Sovereign of the May.*

*To Sol their Birth these Flouters owe,
Their Fragrance and resplendant Dyes.—
Protection on thy Bard bestow,
And bright, as they, his Lays shall rise.*

Nothing can be more entertaining to certain Minds, than to rove solitarily in the above-mentioned *Walk*, in a Moon-light Night; and to hear, (alternately or together) the distant Music of the *Orchestra*, the *Philomelas* in the Thickets, and the Peal of Bells from *St. Mary Overs*.

*Soon distant Bells, in tuneful Peal;
Soon plaintive Nightingales we hear:
Next, rival Flutes melodious steal;
Next, the full Concert charms our Ear.*

*The Concert, Bells, and Woodland Lays,
So sweetly in Confusion mix,
The various Sounds (by turns) we praise,
And know not on which kind to fix.*

Most of the above-mentioned *Vistas* and *Walks*, are the Boundaries of *Wildernesses* composed of Trees, which shoot to a very great Height; and are all inclosed with a handsome *Espalier*, in the *Chinese Taste*. These *Wildernesses* are the verdant Abode of Nightingales, Blackbirds, Thrushes, and other feather'd Minstrels, who, in the most delightful Season of the Year, ravish the Ears of the Company with their Harmony.—With what Rapture might

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might a Lover, who was blessed with the Presence of his darling Fair-One, and tir'd with the Noise and Tumult of *London*, cry, as they were musing in the lonely Parts of this Garden!

*Retir'd from Town, Life's idle Cares forgot,
How have I hail'd, (with Extasy!) my Lot,
When folding thee, from Bow'r to Bow'r we stray'd,
Whilst sportive Moon-Beams glitter'd thro' the
Glade!*

Or, darkling, sought the Glow-Worm's twinkling Ray!

*Or listen'd to the Nightingale's fond Lay!
Thus blest, what Mortals cou'd with us compare,
Eden this Spot, and we the happy PAIR!*

Giving a farther Loose to his Imagination, he might fancy the above *Wildernesses* to be inhabited by *Comus*; and that he, with his jocund Companions, was gazing invidiously at the Company, who were amusing themselves with so much Innocence, in this delightful Garden. Heated, by his Enthusiasm, he might Hail

*Its lengthn'd Walks, where reverend Elms aspire,
Its gay Alcoves, and its harmonious Choir:
Its moss-grown Thickets, where the Sylvans sport;
And COMUS keeps, unseen by Man, his Court:
Leads up the giddy Train, with Chaplets crown'd,
Quaffing and tripping wildly, round and round:
Stopping, at Intervals, his giddy Rout,
Envious, to view the harmless Joys without.*

The Mention of the revelling God, recalls to my Memory a supposed *Proclamation*, issued by that Deity, two or three Days before the closing of this *Entertainment*, a Season or two since:

*O Yes! O Yes! O Yes!—Be it known,
In the Grove at Vaux-hall, I, this Night, fix
my Throne.
By my Courtiers hemm'd round; a broad Laugh
on my Face,
The Hyp I'll dispel, and the Vapours I'll chase.*

*Ye Nymphs then, and Swains, who are wounded
at Heart,
By an Ogle or Frown, in the Shape of a Dart,
Haste hither:—I'll save you from Rope or from
Stream,
And cure you of Love as You'd wake from a
Dream.*

*Then fail not by Six, as you value your Peace,
A sweet-sounding Name, and your Beauty's increase.
Past three or four Days, from this Spot I shall fly,
Then what wou'd you give, were blithe Comus
but nigh?*

'Twould be endless to attempt a Description of every Beauty in these Gardens; many Parts of which being illuminated, shine forth in all their Glory, in a dark Night; and seem a strong Representation of the fam'd *Elizium*, (as was observed) on which antient Poets have lavished the most lovely Colours. Was it possible for *Homer* and *Virgil* to return to Earth, and visit this Spot, with Extasy would they seize their Lyres, and sing the various Charms of this Garden.

*What different Pleasures here are found!—
Now wand'ring lonely, up and down,
The lofty Trees, which shade us round,
Waft us in Fancy, far from Town.*

Lo!

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*Lo! the Magician waves his Wand,
And in some Monarch's Court we seem,
Such Crouds move round, so bright each Band:—
The whole is a delicious Dream!*

After the Music is ended for the Night, 'tis vastly agreeable to wind round the Ranges of *Pavillions*, and gaze at the numberless *Parties*, (some of whom are frequently attended by *French Horns*) supping in their several Bowers. The Multitude of Groups surveyed on this Occasion, varying in Figure, Age and Dress; the different Attitudes in which the *Parties* appear, and the Disparity of their Humours, form methinks, (altogether) an exquisite School of Painting. And so many of our lovely Countrywomen visit these blissful Bowers, that was *Zeuxis* again to attempt the Picture of *Venus*, 'tis from hence, and not from *Greece*, that he would compose his Image of perfect Beauty.

After the Sketch thus attempted of these *Gardens*, it may not be improper just to hint at one Circumstance, that contributes very much to the Convenience, as well as to the Beauty, of this *Entertainment*; and for want whereof, indeed, it could not well subsist: I mean the Readiness with which the numberless *Tables* are serv'd, with whatever may be call'd for; a Decorum that could not take Place, nor the Master of the *Gardens* keep a just Account of the various Articles deliver'd out to his Waiters, was it not for Order. This, indeed, is so exact, that Many have wonder'd, how it could be possible for three or four thousand Persons to be regularly entertain'd, at different Tables, at one and the same Time. The *Bands* thus feasting, form (altogether) as
grand

grand a Picture as the Imagination can frame.—
Well, therefore, might the rural Colin suppose,
as he was gazing on the silver Queen of Night,
that

*The Man i'th' Moon tweer'd sily,
Soft twinkling thro' the Trees;
As tho' 'twou'd please him highly,
To taste Delights like these.*

As this Spot abounds with such an endless
Variety of Charms, I should not wonder to hear
an enthusiastic Admirer of them, thus fondly
address his Mistress, on their being obliged to
leave England, and consequently these Gardens
for ever:

*And must we, dear Belinda! bid adieu
To these sam'd Shades, which ev'ry Joy renew?
Where my fond trembling Heart first felt Alarms,
Struck with the awful Lustre of thy Charms.
Must we no more with sweet Delusion stray,
Mid these gay Bow'rs, and their mix'd Charms
survey?*

*The Bands of Nymphs and Swains; the proud
Alcove;*

*The winding Glade where Beauty us'd to rove.
Not see the Moon-Beams thro' the Verdure play,
Till lost in Splendors that eclipse the Day:*

*Nor listen whilst sad Philomel complains,
Blending her tuneful Woe with sweeter Strains.—*

*'Tis done!—blest Scene! who can thy Beauties tell,
Nymphs, Swains, Bow'rs, Harmony:—a last
farewell!*

The Prince's Pavillion.

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*So our first Parents, when compell'd to fly
From Eden, view it with a watry Eye.
The Life of Bliss, which they no more must lead;
The baleful State, alas! for them decreed:
(Fatal Reverse!) their sorrowing Souls employ,
And, from their Breasts, shut ev'n a Glimpse
of Joy.*

But this tender parting from so delicious a Scene, puts me in mind, that 'tis Time for me to leave it also; especially as my dwelling much longer upon it, might be too great a Trespass on your Lordship's Patience; which Circumstance only, will force me to lay down the Pen; for otherwise, I could have dwelt with Rapture for Hours, on this most delightful Subject. Here then I will close my imperfect Description of *Vaux-hall Gardens*:

*Adieu, blest SPOT!—The fairy Glades,
The pensive Druids vocal Shades;
The Paphian Woods, th' Idalian Groves,
Where Dian' chid the laughing Loves;
Alcinous' gay Retreats;
Enraptur'd Psyche's magic Seats:
The Paradise by Mahm't drawn,
Fade when your brighter Beauties dawn:
Ev'n fam'd Elizium yields to You.—
Adieu: delicious SPOT!—Adieu.*

As these Gardens abound with so many Beauties, both natural and artificial (the Latter of which are increasing every Year,) 'tis no Wonder, that they should have been the darling Resort of all Persons of Taste, ever since their being opened in this Form. The extraordinary and very just
Success,

Success, which the several *Entertainments* of them always met with, gave rise to many *Copies* in the Neighbourhood of our Metropolis, as well as in different Parts of our Island; but then, like *Copies*, they sink far below the admired ORIGINAL; *Vaux-ball* Garden being more immediately the *Thing* for which it was intended. Farther, this Imitation has not been confined merely to *Great Britain*; there having been one, to which the Manager gave the Name of *Vaux-ball*, at the *Hague*. This *Entertainment* met with Success, it having been frequented by Persons of the first Figure in *Holland*; and honoured with the Presence of the STATHOLDER and his illustrious CONSORT. There is an *Entertainment* of the same Kind in *Ireland*.

To return to *Vaux-ball Garden*.—The Charm and Innocence of the *Entertainments* exhibited there, have made them the Delight (as was declared) of all Persons of Reputation and Taste; so that even Bishops have been seen in this Recess, without injuring their Character. Its Fame is spread to such a Degree, in every Quarter of the World, that one of the first Enquiries made, by a polite Foreigner, who visits us in the Summer, is, when he may share in the Diversions of these Gardens. The Master, in return for the Favours with which he is perpetually honour'd by the Public, is adding Improvements to them every Year, as was hinted.—Whilst he is greatly indebted to the Public for their Countenance; They, (if I mistake not) may almost be said to owe some Obligations to him, upon a double Account.—First, for his having suppress'd a much-frequented rural Brothel, (as it once was;) which gave rise to the following Lines, on seeing

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leud Women refused Admittance into *Vaux-ball* Garden, after that an *Orchestra* had been introduced into it :

*This SPOT in all the Pride of Spring array'd,
Improv'd by Music warbling thro' the Shade;
But, for the Serpent, did sam'd Eden seem,
(Sweet Fancy aiding the delicious Dream.)
The Serpent banish'd, justly 'tis design'd,
To charm an elegant and virtuous Mind.*

'Twas in Allusion to the Sobriety and Chastity of this mirthful Entertainment, that the following Verses were hit off:

*The Maid to whom Honour is dear,
Uncensur'd may take off her Glafs;
And stray among Beaux without Fear,
No Snake lurking here in the Grass.*

*In blissful Arcadia of Old,
Where Mirth, Wit, and Innocence join'd;
The Swains thus discreetly were bold,
The Nymphs were thus prudently kind.*

To return to my Argument.—The Public are (I presume,) obliged in some little measure, to the Master, on a second Account, viz. for his having chang'd the leud Scene above-mentioned, to another of the most rational, elegant, and innocent Kind. Those serious Persons who look upon it as One of the great Instruments of Luxury, (the Extremes whereof are very fatal to a Nation, and which makes too rapid a Progress among us) may please to reflect, that Multitudes, who inhabit this vast City, will take

take a Bottle, somewhere or other, every Evening; whatever grave Divines and Moralists might preach or write to the contrary: And that it is far more healthy, for such Persons to rove about, and take a Glass in these *Gardens*, than to be coop'd up every Night, in a Tavern in *London*; as was the Practice, before the *Entertainment* in question took place. Let me add, that many might not scruple to intoxicate themselves with Wine, when conceal'd by a Room; who yet would not hazard their being seen in Liquor, in a Place free and open to Thousands. 'Tis confess'd, that Inconveniences and Abuses, (from the Texture of all mortal things) will creep into the wisest human Institutions; and that even *Religion* (fair Daughter of the Sky!) is not exempt from them: But it must be granted, on the other hand, that *Diversions*, of one sort or another, are absolutely necessary to Mankind; and therefore, the great Wisdom of Legislators seems to be, to make choice of such Diversions as may polish; without corrupting the Minds, or enervating the Bodies, of the People whom they govern. The wise, rich Men among the Antients us'd to recreate their Spirits, after the Fatigues and Toils of the Day, with a Concert of *Musick*; but never in a Morning, as is the Custom crept in lately among us; a Custom extremely illaudable, since it may (especially) prevent many of our Superiors, from discharging the Duties they owe to their native Country; and transform them to so many *Sybarites*. Farther, it seems not proper, that even these Summer-Evening *Entertainments* should be permitted to multiply, (especially the peddling ones;) because such lessen the Industry, promote the Expence, and consequently impoverish the

common

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common People, who are well known to be the Basis of a State. Let all Ranks among us be more or less industrious, but let us not be *Goths*. The Industry of the *Dutch* is very much to be commended; but then their Indelicacy deserves proportionable Contempt. The *useful* and the *polite* ARTS should go Hand in Hand, and be consider'd as Sisters; and none, except the Tasteless, will think their Union impracticable. To possess, like the *Dutch*, a mighty Magazine of all things useful and curious, for which every part of the Globe had been ransack'd, and not enjoy them; could convey (one would think) no other Satisfaction than that groveling one which a Miser feels, in counting over perpetually his Treasure, without daring to employ a single Farthing of it. Methinks one of the great Arts of Life is, to pass thro' it with elegant Innocence, if that Epithet may be allow'd.—'Tis evident, that what is said above, relates only to People of Education, and a polite Turn of Mind.—But to wave all Reflections of this Cast: Providence seems to have indulg'd these *Gardens*, one special Mark of its Favour, in not permitting a single Person to be drown'd, tho' so many Thousands have return'd from them by the *Tbames*, in very boisterous Weather. And now all Fears of perishing in the Water, in the Passage to, or from *Vaux-ball*, are happily remov'd, by the very fine Bridge lately built cross our River at *Westminster*; a Structure, which is justly the Admiration of Foreigners; and forms one of the noblest Pieces of Art in this Island; and indeed, in the World, of the kind: The View of which Bridge, especially when illuminated, adds to the Delight of the Curious, in their Return from *Vaux-ball*.

Another

Another Pleasure found (occasionally,) in going to, or coming from thence by Water, is to hear the Trumpets or *French Horns*, which frequently attend on the Boats of Persons of Distinction. A Concert of this kind, in a fine Moon-light Night, is a great Addition to our Joy.—To crown the Reputation of this much-frequented *Recess*, the late PRINCE, and the PRINCESS of WALES, the great Patrons of all things excellent, gave the highest Sanction to them, by sending (last Season,) their Commands, (the only Honour of this Sort) to the Master of the *Spring Gardens*, for him to open them, (for once,) in the Morning.—The winning Condescension shown by their ROYAL HIGHNESSES on that Occasion (and indeed, on every other) gave Rise to the following just Elogium :

*What Magic wins Ye thus our Hearts?
Why, as Ye pass, do Thousands blest?—
Your Temper sweet, Your Love of Arts;
Of Merit:—most if in Distress.*

*Your Acts, where we such Goodness trace,
Proclaim a Heav'n-resembling Mind.
Princes whom the mild Virtues grace,
Must be the Darlings of Mankind.*

At the Mention of the above NAMES, my Pen naturally stops, and cannot pass to any other Theme. These Names will for ever be dear to your Lordship, as no one was more perfectly acquainted with the Merit of the illustrious Personages, to whom they belong. To sketch a *Garden* is very easy; but to pourtray MINDS, where dwelt Grace, Benevolence; every Virtue
that

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that can adorn the Soul, and make a People happy:—This is a Task worthy of your Lordship, whose Heart is best fram'd, whose Head is best qualified, to delineate such rare Excellencies. You have been pleased to strike out a beautiful Miniature, on this Subject, already. Hence, in firm Hopes of seeing the Picture drawn to a much greater Length, by the same noble Hand, I beg leave to subscribe myself, with all possible Veneration,

My LORD,

Your Lordship's most obliged,

most obedient,

and most devoted Servant.



F I N I S.

